



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

American Art News

VOL. IX, No. 31. Entered as second class mail matter, N. Y. P. O. under Act of March 3, 1879.

NEW YORK, MAY 13, 1911.

SINGLE COPIES, TEN CENTS.

SPECIAL ANNOUNCEMENT.

With this issue the "American Art News" will, as usual, during the Summer, cease to appear weekly until Saturday, October 14th, when the weekly issues will be resumed.

The regular Summer MONTHLY issues will be published on Saturdays, June 17, July 15, August 19 and September 16.

EXHIBITIONS

New York.

- Blakeslee Galleries**, 358 Fifth Avenue—Early English, Spanish, Italian and Flemish paintings.
- Bonaventure Galleries**, 5 East 35th Street—Rare books and fine bindings, old engravings and art objects.
- Canessa Gallery**, 479 Fifth Avenue—Antique works of art.
- C. J. Charles**, 251 Fifth Avenue—Works of art.
- Cottier Galleries**, 3 East 40th Street—Representative paintings, art objects and decorations.
- Durand-Ruel Galleries**, 5 West 36th Street—Ancient and modern paintings.
- Duveen Brothers**, 302 Fifth Avenue—Works of art.
- Ehrich Galleries**, 463 Fifth Avenue—Permanent exhibition of Old Masters.
- V. G. Fischer Gallery**, 467 Fifth Ave.—Selected old and modern masters.
- The Folsom Galleries**, 396 Fifth Avenue—Selected paintings and art objects.
- Gimpel and Wildenstein Galleries**, 636 Fifth Avenue—High-class old paintings and works of art.
- J. & S. Goldschmidt**, 580 Fifth Ave.—Old works of art.
- Katz Galleries**, 103 West 74 St.—Paintings, engravings, etchings and framing. Special agents for Rookwood potteries.
- Kelekian Galleries**, 275 Fifth Avenue—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.
- Kleinberger Galleries**, 12 West 40th St.—Old Masters.
- Knoedler Galleries**, 556 Fifth Avenue—Paintings of Dutch and Barbizon Schools, and early English mezzotints and sporting prints.
- Macbeth Galleries**, 450 Fifth Avenue—Paintings by American artists.
- Montross Gallery**, 550 Fifth Avenue—Selected American paintings.
- Louis Ralston**, 548 Fifth Avenue—Ancient and modern paintings.
- Scott & Fowles**, 590 Fifth Avenue—High-class examples of the Barbizon, Dutch and early English schools.
- Seligmann & Co.**, 7 West 36th Street—Genuine Works of Art.
- Tabbagh Freres**, 396 Fifth Avenue—Art Musulman.
- The Louis XIV Galleries**, 257 Fifth Ave.—Portraits, antique jewelry. Objets d'art.
- Arthur Tooth & Sons**, 580 Fifth Avenue—Carefully selected paintings by Dutch and Barbizon artists.
- H. Van Slochem**, 477 Fifth Avenue—Old Masters.
- Yamanaka & Co.**, 254 Fifth Avenue—Things Japanese and Chinese.
- Boston.**
- Vose Galleries**.—Early English and modern paintings (Foreign and American).
- Chicago.**
- Henry Reinhardt**.—High-class paintings.

Washington, (D. C.)

V. G. Fischer Galleries.—Fine arts. Germany.

Julius Bohler, Munich.—Works of art. High-class old paintings.

Galerie Heinemann, Munich.—High-class paintings of German, Old English and Barbizon Schools.

J. & S. Goldschmidt, Frankfurt.—High-class antiquities.

G. von Mallmann Galleries, Berlin.—High-class old paintings.

Dr. Jacob Hirsch, Munich.—Greek and Roman antiquities and numismatics.

London.

P. & D. Colnaghi & Co.—Paintings, drawings and engravings by old masters.

Shepherd Bros.—Pictures by the early British masters.

Arthur Tooth & Sons—Carefully selected paintings by Dutch and Barbizon artists.

R. Shenker—Rare and early oak.

S. T. Smith & Son—Carefully selected pictures by Old Masters.

Martin Van Straaten & Co.—Tapestry, stained glass, china, furniture, etc. Paris.

Etienne Bourgey—Greek and Roman coins.

Canessa Galleries—Antique art works. **Compagnie Chinoise Tonying**—Chinese antique works of art.

M. Demotte—Antiques, works of art.

Galerie Renard—Paintings of the Barbizon and modern French schools.



JOAQUIN PERALTA,
By Goya.

At Heinemann Galleries, Munich.

Knoedler Galleries—Paintings of Dutch and Barbizon Schools, and early English mezzotints and sporting prints.

Netherlands Gallery—Old masters.

Obach & Co.—Pictures, prints and etchings.

Wm. B. Paterson—Pictures and early Japanese color prints and pottery.

Persian Art Gallery, Ltd.—Miniatures, Mss., bronzes, textiles, pottery, etc.

Sabin Galleries.—Pictures, engravings, rare books, autographs, etc.

Sackville Gallery—Selected Pictures by Old Masters.

Hamburger Fres.—Works of Art.

Kelekian Galleries—Potteries, rugs, embroideries, antique jewelry, etc.

Kleinberger Galleries—Old Masters.

Knoedler Galleries—Paintings of Dutch and Barbizon Schools, and early English mezzotints and sporting prints.

Tabbagh Freres—Art Oriental.

Reiza Kahn Monif—Persian antiques.

Arthur Tooth & Sons.—Carefully selected paintings by Dutch and Barbizon artists.

Stettiner Galleries—Ancient works of art.

NOTABLE PAINTING SOLD.

"St. Stephen's Martyrdom," a picture of rarely fine quality of color and beauty of expression, said to be by Alonso Cano, reproduced in the *Art News* when shown at the Ehrich Galleries, in the issue of March 28, but which was pronounced by Prof. von Loga to be an excellent example of Murillo, an opinion shared by other good judges, has been sold by the Ehrich Galleries to Sir William Van Horne for his collection in Montreal.

The same collector recently purchased from Mr. H. Van Slochem, the group picture by El Greco, "St. Ildefonso," one of the finest and most typical examples of the early Spanish master ever imported.

ART EXPORT TAX.

A special cable to the N. Y. Sun from London says:

The National Art Collections Fund at its annual meeting this week adopted a proposal urging the Government to fix a 10 per cent. export duty on all works of art.

It is estimated that the scheme would produce a revenue of from £100,000 to £200,000 a year. Edgar Vincent, who moved the resolution, emphasized the increasing depletion of private collections by American purchasers.

NEW ACADEMICIANS.

At the annual meeting of the National Academy, Wednesday last, John W. Alexander, president, and other officers were re-elected. Henry B. Snell and J. Alden Weir were chosen in place of F. W. Kost and E. H. Blashfield, retiring, as council members. E. Irving Couse, Charles W. Hawthorne, William S. Robinson, Gardner Symons and Frederick Waugh, painters; Adolph Weinman and Lorado Taft, sculptors, and Charles A. Platt, architect, were chosen Academicians.

NON-DUTIABLE PICTURES.

The "Holy Family," attributed to Del Sarto, and "The Vision of St. Hubert," attributed to Velasquez, and which are declared to be copies by good judges and by appraisers who have seen them, brought in by the first officers of the Princess Irene for Count Carlo de Pellagio, and for which importation the Count was arrested and is awaiting trial at Trenton, N. J., were not subject to duty, either as originals which they are probably not, or as old copies which they presumably are.

The Government simply objected to the pictures having been imported without being declared. The pictures were never exhibited at the Ehrich Galleries.

WHISTLER'S PUPIL EXHIBITS.

A "one man" show now on in the Goupil Gallery, London, is of pictures by Walter Greaves, a pupil of Whistler. His "Passing Under Old Battersea Bridge," is favorably compared with Whistler's "Nocturne," in the Tate Gallery. When Walter Greaves went to Whistler, the latter made it a condition that the former should not exhibit his work without permission and mention of his pupilage. To this agreement Greaves still adheres, and this fact probably accounts for the delayed recognition of this artist's merit.

LATE LONDON NEWS.

The Chantrey Trustees have purchased for the nation from the Academy Julius Olsson's marine, "The Moonlit Bay," and A. J. Leslie's bronze bust, "Dolce far niente," and from the Old Watercolor Society, Mr. Sargent's "Sketching." It is rumored that the trustees are also thinking about Lavender's great portrait.

WORCESTER (MASS.)

The April Bulletin issued by the Art Museum gives favorable notice to two paintings by Alexander H. Wyant, recently acquired by the museum, and among other acquisitions mentions the French XVIII century fans, given by Mrs. Harry L. Stone; and the reproduction of a portrait of a "Young Girl," by Franz Pourbus, and adds a favorable notice of the reproduction of Winslow Homer's watercolor, "Boys and Kitten," bought this year. Several exhibitions of oils by American artists are announced for the coming summer, the first to open May 28.

MINNEAPOLIS (MINN.)

Plans are in active preparation to form an art circuit, for exhibitions, between this city, St. Paul and Milwaukee, which bids fair to become the Northwestern art centre. The awakened interest in art matters in this entire region is a strong reason why these cities should use every effort to make the plan a success. The annual exhibition of the work of art students, of the Fine Arts School, is fixed for the last week in May.

WASHINGTON (D. C.)

James Henry Moser is holding at his apartment and studio at the Wagar a special view of some recent pictures. The strongest work he shows is an oil, "The Little Red House," a typical New England cottage and landscape, strongly American in character. This was painted at Cornwall, Conn., and is a vivid piece of realism, painted on a clear summer morning, and the tiger lilies and phlox clustered about the gateway give beautiful color. A sunset picture from Bennings, Md., shows brilliant clouds after a rain. In water-colors he shows some beautiful Cornwall studies and some charming scenes done about Washington.

INDIANAPOLIS (IND.)

An exhibition of Indiana artists will open at the Herron Art Institute, May 6 and continue to June 4. The collection will consist of original oils, water-colors, pastels, drawings and etchings produced in the last two years and not previously shown at this Institute. A limited space will be reserved for the display of examples of sculpture and applied arts.

MURAL COMPETITION.

The sixth competition for the Jacob H. Lazurus scholarship for the study of mural painting, established in 1892 by Mrs. Amelia B. Lazurus and Miss Emilie Lazurus, will open at the National Academy on May 15. The successful competitor will begin his course in Rome on October 1 and will hold the scholarship for three years.

George W. Breck, who won the scholarship in 1896, will have charge of the competition. Associated with him is a committee composed of Edwin H. Blashfield, Henry Bacon, Frederic Crowninshield, Daniel C. French, A. D. F. Hamlin, Francis C. Jones, Andrew T. Schwartz and George W. Maynard.

BALTIMORE.

The work of the Baltimore artists at the Peabody Institute display which closes today, holds its own in comparison with the other exhibits undeniably well. Among the best canvases are two landscapes by E. Edwin Whiteman, instructor at the Charcoal Club; Miss Marie de Ford Keller's portrait of Chief Justice White of the United States Supreme Court; Miss Camelia Whitehurst's "Baby Morris;" W. R. C. Wood's two landscapes, one of them a strong winter scene; Clark S. Marshall's "Melting Snow;" Thomas C. Corner's portrait of the late Bishop Paret and "Portrait in Pink," and the "Rainy Day—Concarneau," by Miss Jane Peterson, formerly of Baltimore. Besides the "Reflections," by E. L. Bryant, already referred to, a refined portrait by the same man is exhibited. Both Mr. Bryant and his wife, Maud D. Bryant, paint with much freedom and put much individuality into their work; Mrs. Bryant has two luminous landscapes. A coast scene by Charles A. Watson is much admired, especially for its clean, effective color, and Mrs. W. W. Ford demonstrates her radical tendencies in a piece called "A Survival;" her Nuremberg study is much more satisfactory. The remaining Baltimoreans given a place in the show are Miss Alice W. Ball, Miss Louise West, Miss G. de V. Clements, Irving Ward, W. K. Sweeney, W. I. Coale, Miss Emily Hergenroeder, Miss Frances I. Neill, A. W. Blondheim, Francis P. Wightman, Miss Grace H. Turnbull, Edward M. Hawkins, C. H. Walther, Kenneth Frazier and G. W. Gettier.

Of the sculptures, Edward Berge's "Wildflower" and "Sundial;" Ephraim Keyser's portrait bust of Henry Sonneborn, all in bronze; J. Maxwell Miller's panel for the French memorial just unveiled at Annapolis, in plaster, and his bronze relief portrait head of a baby, Hans Schuler's marble "Aphrodite," and the sketch model for the Goethe memorial competition in Chicago, and a group of small reliefs in silver by Ernest W. Keyser, are the most important.

ART IN MAY CENTURY.

The art features of the May Century are unusually numerous, important and attractive. The frontispiece is from a rare miniature of Lord Byron, reproduced for the first time in color, presented by the artist himself to Leigh Hunt from the collection of Mr. J. Pierpont Morgan.

There are seven lithographs of drawings of Niagara Falls made especially for the Century by Joseph Pennell, the originals of which have been bought by the British Government for the Victoria and Albert Museum of London. There is also an article by Frederic Keppell on Piranesi, the engraver of Roman ruins with careful reproductions of some of that artist's work, and several fine and characteristic illustrations by Sydney Adamson.

PHILADELPHIA AUCTION SALE.

The balance of the pictures and art objects owned by the late Peter A. Schemm was sold last week at the Philadelphia Art Galleries. While no record prices were paid, the bidding was keen, and the good total of \$30,000 was obtained. Some of the prices obtained were: \$360 for "The Coming Storm," by W. T. Richards; "The Fuel Stack," by José Weiss, \$230; "Sheep and Goat in Stable," by Verboeckhoven, \$800; "The Village Kirmess," by Teniers the younger, \$1,100; "Blessing the Vintage," by Prof. E. Grutznier, \$650, and "Landscape in Norway," by Henri Harpignies, \$280. The Holland Galleries secured four examples of William Keith.

HOE LIBRARY SALE.

(CONCLUDED.)

Eighth Day.

The Shakespeare four folios, eight of his quartos, and his poems were the chief features at the eighth day, May 3, of the Hoe library sale. The folios brought a total of \$18,300, as follows: First folio, 1623, \$13,000 (Smith); second, 1632, \$1,350 (Dodd & Livingston); third, \$3,200 (Wallace); fourth, \$750 (Dodd & Livingston). The total for the day was \$76,834, making the grand total \$885,974.

Following is the list of the books sold May 3 for \$500 or more each, with catalogue number, author, title, size, place and date of publication, new owners and prices:

2,626—Plautus, "Comediae ex recensione Georgii Merulae Alexandrini," folio, Venice, 1472; Mr. W. M. Hill.....	\$725
2,630—Pliny, "Historia Naturalis," folio, Venice, 1472; Mr. Smith.....	2,725
2,612—Poe, Letter, 2pp. 4to, 1848, New York; Mr. George S. Hellman.....	1,700
2,675—Quarles, "A Feast for Wormes," 4to, London, 1620; Mr. L. C. Harper.....	600
2,700—Quintilian, "Institutionis Oratoriae," folio, Rome, 1470; Mr. Quaritch.....	3,100
2,704—Rabelais, "Works," 3 vols., 4to, Amsterdam, 1741; Mr. Quaritch.....	1,000
2,709—Racine, "Works," 7 vols., 8vo, Paris, 1768; Mr. Smith.....	780
2,056—Longfellow, "Outre Mer," with letter, Boston, 1833; Mr. W. M. Hill.....	1,175
2,864—Sagard-Theodat, "Histoire du Canada," 8vo, Paris, 1636; Dodd & Livingston.....	500
2,876—Saint-Pierre, "Paul et Virginie," royal 4to, Paris, 1806; Mr. George S. Hellman.....	750
2,970—Shakespeare, "Henry V.," 4to, London, 1608; Mr. Smith.....	810
2,971—Shakespeare, "King John," 4to, London, 1611; Mr. Quaritch.....	2,075
2,972—Shakespeare, "Hamlet," 4to, London, 1611; Mr. Smith.....	3,150
2,973—Shakespeare, "Henry IV.," 4to, 1613; Mr. Smith.....	2,500
2,974—Shakespeare, "Richard III.," 4to, London, 1615; Mr. Smith.....	1,810
2,975—Shakespeare, "Midsummer Night's Dream," 4to, London, 1600; Mr. W. M. Hill.....	2,050
2,976—Shakespeare, "Love's Labor's Lost," 4to, London, 1631; Dodd & Livingston.....	700
2,977—Shakespeare, "Pericles," 4to, London, 1635; Mr. Smith.....	525
2,978—Shakespeare, "Collected Works," first folio, London, 1623; Mr. Smith.....	13,000
2,979—Shakespeare, "Works," second folio, London, 1632; Mr. Smith.....	1,350
2,980—Shakespeare, "Works," third folio, London, 1664; Mr. Smith.....	3,200
2,981—Shakespeare, "Works," fourth folio, London, 1685; Mr. Smith.....	750
2,982—Shakespeare, "Poems," first edition, 12mo, London, 1640; Mr. Hill.....	2,700
2,986—Shakespeare, "Collected Works," extra illustrated, 21 vols., 8vo, London, 1857; Mr. Smith.....	1,500

Ninth Day.

An inconspicuous book of the 17th century aroused the interest of the spectators at the ninth day, May 4, sale. This was the first French edition of "Lorloge de Sapience," one of the seven recorded copies printed on vellum by Anthoine Verard in Paris, 1493. It was knocked down to Mr. Quaritch for \$13,500. The total for the day was \$68,610.50, making the grand total \$954,584.50.

Books which sold for \$500 or more were:

3,065—Sydney, Sir Philip, "Countess of Pembroke's Arcadia," small 4to, London, 1590; Mr. Walter M. Hill, of Chicago.....	\$800
3,066—Sydney, "Defence of Poesie," 4to, London, 1595; Mr. Smith.....	3,125
3,075—Simcoe, "Journal of Queen's Rangers," 4to, Exeter, 1787; Mr. Smith.....	660
3,080—Skelton, "Why Come Ye Not to Court?" 16mo, London, 1545-1552; Mr. Smith.....	2,250
3,101—Smith, "History of Province of New York," royal 4to, London, 1757; Dodd & Livingston.....	2,300
3,137—"Statutes of Edward III., etc.," folio, London, about 1842; Mr. Smith.....	5,200
3,147—Sterne, "A Sentimental Journey," 2 vols., 8vo, 1st ed., London, 1768; Mr. Smith.....	500
3,172—Suso, "Lorloge de Sapience," small folio, Paris, 1493, 1st French ed. on vellum; Mr. Quaritch, London.....	13,500
3,194—Tasso, "Jerusalem Delivered," 2 vols., 4to, London, 1803; Mr. Smith.....	800
3,214—Tennyson, "Poems by Two Brothers," 1st ed., small 8vo, London, 1827; Mr. Smith.....	500
3,219—Tennyson, "In Memoriam," 8vo, London, 1885; Cobden Sanderson binding; Mr. W. M. Hill.....	1,950
3,220—Tennyson, "The Lady of Shalott," 4to, New York, 1881; Dodd & Livingston.....	1,100
3,231—Pintzing, "Tewrdanck," folio, Nuremberg, 1517, first edition; Mr. Smith.....	900
3,236—"The Theseus," folio, Paris, 1534; Dr. Rosenbach.....	925
3,243—Gabriel, "Account of Province of Pennsylvania, &c.," 12mo, London, 1698; Mr. Smith.....	900
3,338—Vespucci (Amerigo), "Narrative of Third Voyage," 4to, Paris, 1503; Messrs. Dodd & Livingston.....	1,700
3,339—Vespucci, "Third Voyage," 4to, probably from German press, about 1504; Dodd & Livingston.....	3,000
3,340—Vespucci, "Third Voyage," German translation, 4to, Strassburg, 1505; Dodd & Livingston.....	850
3,341—Vespucci, "The New World, &c.," 8vo, Paris, 1516; Mr. Smith.....	850

Tenth Day.

The Hoe Library sale was concluded

on May 5 with the grand total of \$997,363.50, which includes \$42,876.50 realized the last day.

An unfortunate mistake in cataloging one item defeated the possibility of reaching the million-dollar mark. That item was Adriaen Van Der Donck's "Nieuw Amsterdam," variously valued at from \$3,000 to \$4,000, while all that was needed to reach the even million was \$2,636.50. The first edition of 1655 was described in the catalogue, while a copperplate of the second issue, the following year, was printed as an illustration to it. This book, with the other—the one of 1656, which was not described in the catalogue—should have been sold May 4, and, owing to the mistakes in the catalogue, was omitted from the sale.

Books which brought \$500 or more were:

3,361—Villon (François), "Les Oeuvres de maître François Villon," 8vo, Paris, 1532; Mr. George D. Smith.....	\$3,800
3,366—Vincentius Bellovacensis, "Miroir Historial," 5 vols., folio, Paris, 1495; Mr. Smith.....	900
3,406—Walpole, "The Mysterious Mother," 8vo, Strawberry Hill, 1786; Mr. Smith.....	600
3,410—Walton and Cotton, "The Complete Angler," 4 vols., extended from one, 4to, London, 1808; Mr. Smith.....	1,150
3,411—Walton and Cotton, "The Complete Angler," 2 vols., extended to 10, 8vo, London, 1836; Mr. W. M. Hill.....	2,350
3,415—* * * Warning, small 4to, London, 1599; Mr. Smith.....	875
3,484—Winthrop (John), "A Declaration of Former Passages and Proceedings between the English and the Narragansetts," small 4to, Cambridge, Mass., 1645; Mr. Smith.....	10,000
3,506—Wolley (Charles), "A Two Years' Journal in New York," 8vo, London, 1701; Mr. Smith.....	2,400
3,526—Wycherley (William), "Miscellany Poems," folio, London, 1704; Mr. Smith.....	2,000

NEW BRIGHTON (PA.)

The geological and zoological collections and the library of the Merrick Free Art Gallery and Museum, while not yet fully developed, are being rearranged and catalogued. This institution, founded some twenty-five years ago, when its owner retired from business, is unique in that it is the outgrowth of a youthful enthusiasm and continued love of art and affords the residents of New Brighton and its vicinity an opportunity for art study and education rarely found in a suburban community. The museum and library occupy what was once a large church and there are three art galleries in addition, erected at a cost of some \$27,000, and which have 25,250 square feet of floor space for exhibition and some 1,000 feet for offices, workrooms, etc. Mr. Merrick has provided for the permanent maintenance of the museum and galleries an annual income of \$12,000, and has made the institution his residuary legatee. There are four sculptures, 5,000 prints and 600 oils in the galleries, 300 of the last mostly portraits, with a few marines, the work of Mr. Merrick himself.

Among the pictures by modern foreign and American artists are examples of such painters as Asti, J. Noble Barlow, Blakelock, Blanchard, J. B. Bristol, Lajos Bruck, Califano, Chaplin, Samuel Coleman, Corcos, Courbet, De Cock, De Luce, De Haven, De Haas, de Spiridon, Delobbe, Asher B. Durand, Falero, Ferguson, Jared Flagg, Loyal Field, Fremiet, Gonzales, George H. Hall, Hamon, Birge Harrison, William Hart, Arthur Hoeber, Albert Insley, A. Jaekel, Kensett, Sir Thomas Lawrence, Leemputten, Laurent, Lerolle, Hans Makart, Miralles, Thos. and Edward Moran, Mueller, Geo. McCord, A. Parton, Granville Perkins, F. K. M. Rehn, Robbe, Walter Satterlee, Seignac, Warren Sheppard, R. M. Shurtleff, Henry P. Smith, Sonntag, Stiepevitch, Thomas Sully, Torres, Veron, Paul Weber, Wesley Webber, Weenix, G. Weigand, Westall, Whittredge, Winterhalter, J. H. Witt and Wouvermans.

A visit to the Merrick Gallery here will well repay the art lover, who will find in Mr. Merrick an art lover of enthusiasm and wide knowledge.

GEORGE H. EARLE SALE.

The sale at auction of the fine furniture and paintings in the city residence of Mr. George H. Earle was held at the Philadelphia Art Galleries in that city this week. The sale began on Wednesday afternoon.

IN AND OUT THE STUDIOS.

Miss Ellen Emmet was married at Salisbury, Conn., May 6, in the home of her mother, Mrs. George Hunter, to Mr. William Branchard Rand.

Arthur Freedlander will leave New York June 15, for Vineyard Haven. He recently completed a figure composition, "The Yellow Scarf."

Dana Pond has sailed for Europe where he will remain until the Autumn.

Edward Potthast recently completed an unusually fine picture of the Grand Cañon, rich in color and full of the atmosphere of that section of the country. He will probably spend the Summer in California.

Louis P. Dessar is painting at his Summer Studio in Lyme, Conn.

Henry W. Ranger left last week for Noank, Conn., where he recently built a studio.

William R. Leigh will spend the Summer in the Yellowstone Park, leaving early next month. This artist has won decided success with his presentations of the Grand Cañon, which he has studied for some years past and which he renders picturesquely and from an original viewpoint. He is now completing a "New Mexico Mesa," a spacious and airy canvas, excellent in color and having a fine sky.

Charles Hoffbauer, the French painter, who has had a studio at 12 West 44 St. during the Winter, will sail for France, June 3, after a most successful season here, he having sold a number of his presentations of New York harbor and street scenes.

Mahonri Young has recently completed a series of small bronzes representing "The Laborer" in various attitudes. The works are strong and well modeled and represent unquestionably the careful study the artist has given to the subject. He is also specializing in etchings of these subjects, some of which show laborers pulling down old landmarks and in others building new ones, all have good action, and should be valuable historical records of the changes and progress of the city.

J. L. Frame, whose strong, fine marines are well known to collectors throughout the West, has had a studio at 261 West 24 St. during the past winter, where he has done some interesting work. Two of his latest canvases have recently been purchased by a Denver collector. Mr. Frame, with Mrs. Eurilda Frame, who is an exceptional figure painter, will leave shortly for their summer studio at Scarboro Beach, Maine.

Mrs. William N. Klapp, whose original designs in fine jewelry have won her success throughout the country, has recently completed a remarkable diamond necklace for a New York woman in which dozens of diamonds of various weights, many of them taken from heirlooms, were used. In making designs Mrs. Klapp studies the proportions, style and even the temperament of her clients, so that her jewelry becomes part of the wearer, and is always refined. She uses precious and semi-precious stones in the rings, pins, ear-rings, hair ornaments, cuff buttons, etc., and no two designs are ever alike. One of her specialties is engagement rings.

Mrs. L. Scott Bower is preparing to sail for Paris, where she expects to remain indefinitely.

Colin Campbell Cooper recently completed a portrait of Aage Fredericks, the pianist. The work is presented with all the charm of color, individual expression and poetical feeling which mark his other and better known subjects. It is considered an excellent likeness. Emma Lambert's strong, well lit canvas, "On the Rhine," has been purchased by a Cleveland collector.

F. K. M. Rehn is preparing to leave for his studio at Magnolia, Mass., where he will spend the summer.

E. L. Henry is painting a large canvas whose subject is an election in 1844. It contains a number of male figures in costumes of the period, all of which are in the artist's collection as well as the various equipages he uses in his subject. When completed it will be one of his most interesting canvases. He will spend the summer at his studio at Cragmore, N. Y.

At his Tenth St. Studio, F. McIntosh Arnold recently painted several marines, principally for reproduction. He is now at work upon, "Seining for Herring," vibrant in color and well composed.

The friends of Susan Watkins will be glad to know that she is recovering from her long and serious illness in California where she spent the winter.

At her Van Dyck studio Helene F. Smith held an exhibition of her recent work in sculpture last week. The display included portrait busts, bas reliefs and composition figurines. There was a strong fine portrait in bronze of Mr. Hasbrook Davis, a relief portrait of Clara Barton, carefully modeled and with good character qualities, a portrait of the late Ignatius F. Horstmann, of Cleveland, said to be an excellent likeness, and a charming medallion of Ruth St. Denis.

The figurines included designs for various articles of utility, and many were graceful and original. "The Miner," a well modeled work, showed good action and an original viewpoint.

FLAMENG'S BIG HAUL.

Francois Flameng, who spent several months in this country, and recently returned to Paris, has given out there an account of his work during his visit here. He painted 13 portraits, among them those of Misses Whitney, Bend, Scoville, and Sheedy, Mrs. Chatfield Taylor, Mr. and Mrs. Curtis, Mr. Clark and Mrs. Logan.

As Flameng's price for a full length portrait (and he painted few others in the United States), is never less than \$5,000, and generally more, it is estimated that he cleaned up some \$100,000 for his last season's work alone.

BOLDINI'S LATEST PORTRAITS.

Boldini is said to have received \$15,000 for a full length portrait of Mrs. George Vanderbilt, formerly Miss Dresser, which he recently completed. The artist insisted that Mrs. Vanderbilt should costume herself in the severest of plain black gowns, a chinchilla boa, and a large black picture hat. He has also recently painted portraits of Mrs. Ferris Thompson and Princess Bebesco.

THE ROME EXPOSITION.

Rome, May 1, 1911.

The scheme of the International Art Exposition consists of a permanent central building around which are grouped irregularly the pavilions of various countries, all, with the exception of that of the United States, of a temporary nature.

Besides the exhibit of Italy, the main structure houses that of such countries as have no separate pavilions, among which are Holland, Norway, Sweden, Denmark, Switzerland, etc.

Great Britain has the largest structure of the contributing countries, and this is especially interesting owing to the fact that one gallery is devoted to a retrospective exhibition of 18th century paintings.

This contains many masterpieces, notably, "The Macnab," by Raeburn, from Edinburgh, I believe; also representative examples of Reynolds, Gainsborough, Romney, Constable, etc.

The American pavilion, I understand, is a permanent one. It is of brick with green shutters, and white columns with a tiled roof. There are two large galleries and two or three small ones. The place of honor is occupied by Whistler's portrait of Sarasate (shown last season at the Metropolitan Museum), loaned by the Carnegie Institute, and on each side portraits by Sargent, that of Miss Cary Thomas, president of Bryn Mawr College, showing to special advantage. Besides these two, Sargent is represented by his early success, "Madame Gautreau," and a bust portrait of General Leonard Wood. There hang also on this wall, Irving Wiles' "Carmencita," and MacCameron's "President Taft." At the ends of the section respectively, are "Mother and Child," by Geo. de Forest Brush, loaned by the Pennsylvania Academy, and a Shakespearean subject by Edwin Abbey.

The so-called Henri School have a large section of this main gallery to themselves and make a good showing. None of the well-known names are missing.

To mention all the good works would be to catalogue almost the entire exhibition.

The American section seems to be most representative, showing the various schools at their best.

The tendency is toward a higher key with greater decorative effect.

Sargent is represented in both the English and American sections, rather better in the latter. In the English section Abbey shows an historical canvas distinguished in its black and red scheme. Shannon has a characteristic group, two girls seated in a landscape. The Pre-raphaelites are largely represented in the British pavilion.

Austria devotes one room to Gustav Klimt, a decorator of extraordinary talent.

Norway, Sweden, Denmark and Switzerland, make a very weak showing. Zorn's nudes are disconcertingly realistic but rather subdued in color for him.

Italy honors Zuloaga with a large gallery all to himself. Also in the Italian building is the Dutch section. A portrait of Israel's dated 1908 is characteristic, as are examples by Mauve, Mesdag, the three Maris brothers, Breitner, De Boch, etc. This work is all sober with soft greys, but the younger Dutch painters, as well as those of other nations, are keying their work higher and higher.

Sweden honors Carl Larsson with a room. His work is illustrative but full of charm and originality.

In the Italian section E. Rizzi has a brilliant nude, and Camillo Innocenti has highly colored portraits of demi-mondaines.

Victor D. Hecht.

N. Y. SCHOOL OF APPLIED ART.

A decided innovation will be inaugurated in the New York School of Fine and Applied Art, at the opening of the school in September next. The department of drawing and painting, like the same departments in other art schools, has heretofore conducted its classes on the plan of two criticisms a week, with personal struggles between times on the part of students. In all classes now except the advanced head class, the regular instructor will be present Monday at 9 o'clock, to pose the model, give the general directions for work and to assist such students as need it. He will visit the class every day of the week for short personal criticism, and once a week will give a general criticism and teaching lesson from the work of the class hung upon the wall for

discussion. This should certainly do away with some of the bad drawing, uncouth color, and greatly lessen the period of time before a person can, with some facility, give expression to his ideas.

The Annual Students' Exhibition was held last week. The Applied Arts Department had a number of interesting designs for commercial illustration, costumes and interior decoration, several of which were purchased for a Vienna manufactory. The display also included examples of leather work, pottery, china, metal, jewelry and hand embroidery. Some of the sketches for interior decoration were original and graceful in design, with attractive color schemes.

HENRI SCHOOL DISPLAY.

The Henri School of Art held an important exhibition of members' work last week at the school gallery, 1947 Broadway. The display included the work of students now in class as well as that of men who have already arrived, such as J. C. MacPherson, whose strong portrait and landscape work is well known to art lovers. Miss Amy Londoner's compositions and portraits have been noticed for some time for their vigor, excellence of arrangement and color. A. S. Baylinson was represented by a group of nude studies and portraits, well drawn and original in composition, and the work of Mrs. Aeline Dresser called for much deserved praise.

The Henri School of Art summer classes will be held at Chester, Nova Scotia, from June 15 to Sept. 15, under the direction of Homer Boss.

ARTISTS' CARDS.

25 cents a line—minimum 4 lines.
40% discount succeeding issues.

TO RENT.—A furnished studio from June 1 to Sept. 15. Greatly reduced rent. Apply The Mansfield, 12 West 44 St.

STUDIO TO RENT until Oct. 1st, at 2 East 41st St., at very reduced rate. Perfect light and location for painter or architect. Apply Janitor, 2 East 41st St.

PAINTING CLASS for Young Ladies in quaint Canadian village, near Quebec, by experienced teacher, July and August. Apply Josephine G. Cochrane, 213 W. Monument St., Baltimore, Md.

NEW YORK School of Applied Design for Women

Incorporated 1892

Silk, Wall-Paper and Book-Cover Designing, Antique, Composition, Life and Costume Classes, Fashion Drawing, Historic Ornament, Architecture, Conventionalization. Headquarters for Women Students, Society Beaux-Arts Architects. Free Reference Library. 160-162 Lexington Ave.

THE HENRI SCHOOL OF ART

SUMMER CLASS

at CHESTER, NOVA SCOTIA

Season of 1911 June 15 to September 15

HOMER BOSS, Instructor

For Catalogue and all information address

THE HENRI SCHOOL OF ART, 1947 Broadway, New York

An Ideal Summer School, Chester, Mass.

The New York School of Fine and Applied Art

Complete courses, individual instruction, delightful location—reasonable living. Painting—Illustration—Design—Interior Decoration—Normal Training—Crafts.

Frank Alvah Parsons, William M. Odom,

2237 Broadway New York City

R. Sloan Bredin, Zerelda Rains,

SUSAN F. BISSELL Executive Secretary

CHASE CLASS IN ITALY

Sixth Season in Europe

Instructor WILLIAM M. CHASE

Under the personal direction of C. P. TOWNSLEY, formerly Director of The London School of Art

"A most exceptional opportunity for Art Study at less than the cost of the ordinary Art Tour to Europe"

Membership is necessarily limited. Write now for full information to C. P. TOWNSLEY, 333 Fourth Avenue, New York

AMERICAN ART NEWS.

Entered as second-class mail matter, February 5, 1909,
at New York Post Office under the Act of
March 3, 1879.

Published Weekly from Oct. 15 to May 15 inclusive.
Monthly from May 15 to Sept. 15 inclusive.

AMERICAN ART NEWS CO., INC.,
Publishers.

18-20 East 42d Street.

JAMES B. TOWNSEND, President and Treasurer,
18-20 East 42d Street.

CHARLES M. WARNICK, Secretary,
18-20 East 42d Street.

LONDON OFFICE.—Art News, 67-69
Chancery Lane.

PARIS AGENT.—Felix Neuville, 2 bis rue
Caumartin.

SUBSCRIPTION RATES.

Year, in advance	\$2.00
Canada (postage extra)	.35
Foreign Countries	2.50
Single Copies	.10

COPIES FOR SALE

Brentanos, 5th Ave. & 27th St.

Advertising Rates on Application.

The office of the AMERICAN ART NEWS is now prepared to procure for patrons and readers expert opinion at a nominal rate on pictures or art objects, to attend to the buying, restoration, framing, cleaning and varnishing of pictures, and to repair art objects, at reasonable rates.

In the interest of our readers, and in order to facilitate business, we are prepared to publish in our advertising columns, special notices of pictures and other art works, with reference to the individual desire of any owner or buyer to sell or purchase any particular example.

WHERE THE AMERICAN ART NEWS CAN BE FOUND IN EUROPE.

BERLIN.

American Woman's Club . . . 49 Münchenerstrasse
Ed. Schulte . . . 75 Unter den Linden

BRUSSELS.

Crédit Lyonnais . . . 84 Rue Royale

LONDON.

American Express Co. . . Haymarket
Allied Artists' Ass'n . . . 67 Chancery Lane
W. M. Power . . . 123 Victoria St., S. W.

MUNICH.

Galerie Heinemann . . . 5, Lenbachplatz

PARIS.

American Art Students' Club . . 4 Rue de Chevreuse
Brooklyn Daily Eagle . . . 53 Rue Cambon
Morgan, Harjes & Cie. . . 31 Boul. Haussmann
American Express Co. . . 11 Rue Scribe
Cercle Militaire . . . 49 Avenue de l'Opera
Crédit Lyonnais . . . 21 Boul. des Italiens
Comptoir National d'Escompte . . 2 Place de l'Opera
Munroe et Cie. . . 7 Rue Scribe
Chicago Daily News . . . Place de l'Opera
Thomas Cook & Son . . . Place de l'Opera
Students' Hotel . . . 93 Boul. St. Michel
Lucien Lefebvre-Foinet . . . 2 Rue Brea

SPECIAL ANNOUNCEMENT.

With this issue the "American Art News" will, as usual, during the Summer, cease to appear weekly until Saturday, October 14th, when the weekly issues will be resumed.

The regular Summer MONTHLY issues will be published on Saturdays, June 17, July 15, August 19 and September 16.

HOE SALE DISPUTE.

It is, of course, unfortunate that any dispute should have arisen, to dim in any way the lustre of the remarkable and unprecedented success, from both the literary and commercial viewpoints, of the recent sale at auction of the first part of the library of the late Robert Hoe, and yet—when it is considered that only two items out of the 3,500 sold are questioned by Dr. Baer, the German expert, and that it is universally conceded by collectors and the trade, that the catalogue was carefully and conscientiously compiled, and the sale conducted in a most fair and able manner—it seems to us that the importance of the dispute has been greatly exaggerated.

The two items questioned by Dr. Baer are the illustrations of the Ovid MSS. and the gilding and portrait of Henri III of France on the cover of Guicciardini's History of Italy—both purchased by Mr. George D. Smith, who has since sold the latter to a customer who makes no complaint. Major Turner, president of the auction company which conducted the sale, states that previous to the sale he personally invited Dr. Baer to inform him of any erroneous attributions or descriptions which he might have noticed in order that they might have consideration, and if necessary, correction, when offered for sale, and that while he "possesses a high opinion of the intelligent and conscientious work of the company's corps of cataloguers," the said company "leaves all claim of infallibility to others and is still willing to be taught."

Certainly this expression and attitude of the auction company's president appears to be fair and frank and in decided contrast to the usual New York auction room attitude and action when objects are questioned after a sale. We believe the whole matter will be settled to the satisfaction of all concerned, and when all is said, it is only a "tempest in a teapot."

PETTY TRADE JEALOUSY.

The extremes to which trade jealousy will sometimes go is evidenced by the unsuccessful attempt made to enjoin Mr. Hodgson, the English auctioneer, who has so well and ably presided over the sale of the first part of the Hoe Library from conducting the auction. This attempt, presumably made by or in the interest of some auctioneer or auctioneers disappointed in not having secured this record breaking sale, was so made by application to the authorities to have Mr. Hodgson enjoined on the ground that as a British citizen he was not entitled to act as an auctioneer. As the license had already been granted and to the Anderson Auction Co., which has conducted the sale, and which could employ whom it pleased as an auctioneer, the attempt happily failed and the news of its having been made has deservedly reacted upon those who tried such petty means to thwart or annoy a more successful rival.

ART IN LONDON.

The attention of our readers and patrons is called to the varied and important exhibitions of art works arranged for this year's Coronation season by the dealers of that capital and a brief résumé of which is given elsewhere. We will present in our June number, together with a review of the past art season in the United States, a list of art exhibitions in Paris and other European art centers this coming Summer.

Mr. J. P. Morgan has presented to the Louvre an enamel of Saint Demetrius, one of ten which he recently acquired from the Zvenigorodskoi collection.

CARNEGIE INSTITUTE EXHIBITION.

(Final Notice.)

In taking leave of the Fifteenth Annual International Exhibition of oils at the Carnegie Institute at Pittsburgh, a brief reminiscent notice of some of the more important of the 104 works by the 92 foreign artists shown in the display should be made.

Several of these have been mentioned in previous reviews, but deserve further notice, while there are others of which time and space demands, have prevented discussion. It must be said that the foreign exhibit this year, while larger than last, is not as generally strong or interesting. About the same English, French and German painters are represented as in previous years, which would suggest a broadening of the field next year, and especially the securing of some typical works of the newer and younger men of the advanced schools and ideas, which are so greatly influencing the art of Europe and even America today. There is a certain monotony and ultra conservatism in the foreign showing this year, which make the exhibition as a whole less interesting than in former seasons.

The Giverny men are, as usual, well represented through contributions from the Durand-Ruel galleries, and the examples of Sisley, Maufra, Loiseau and Moret are all thoroughly good. The Monet is not one of his best coast scenes and marines. Andre, the Impressionist still life painter, is well represented.

From Robert Allan of Glasgow and Joseph Bail of Paris, come good pictures—two marines and an interior with figures, respectively. Jacques Blanche sends his strong portrait of Henry James, G. Benfani an admirable Brittany church interior, and Mme. Ponanska two fine character portraits. Frank Bramley's typical English story picture, "And mocks my loss of liberty," is fine in color but confused in composition, and the rock behind the maiden lacks substance.

There are rich, fine color and good drawing in Caputo's two figure works. Nicolas Chimona's "Spring's Beginning" is well composed, but too sharply metallic in color. A good landscape is Clarenbach's "Winter—Lower Rhine," while Dauchez' "Brittany Landscape" is dull in color and has a tapestry effect. Alfred East makes a new departure in his "Venice," a charming large composition, low in key, but not dull in color, and full of light and air. Alice Fanner's "Sea Bathing—St. Valery" is delightful in atmosphere and delicate in color, and there is good painting in Hilda Fearon's "White Room."

Mention has been made of Fechin's large composition, muddy in color but clever in technique, "Bearing Off the Bride," and of his most adroit "Portrait Sketch," and all praise must be given Franz Grassel's "Geese on the Water." Griefenhagen's portrait of Maurice Hewlett is an exceptionally strong work, while La Touche's "Paris Shop" is not up to his mark.

Le Sidaner's "Paris Boulevard" is typical and beautiful in color and fine in feeling, and Harrington Mann's two figure works are among the best shown—both clever in arrangement.

A good Mesdag, almost luminous, a rich typical Menard, a lovely moonlit marine by Julius Olsson, two strong fine clear-aired outdoors with figures by William Orpen, two full aired English landscapes by Arnold and Bertram Priestman, an outdoors with figure, and badly drawn horses, and another,

"The Ferryman," good in action and fine in atmosphere, by R. Prinnet, an early and superior Raffaelli, "Champs Elysees," a good portrait of "Mlle. Finalet," by Rolshoven, two striking single figure works by W. Rothenstein, a typical Schramm-Zittau, "Feeding Chickens," only a fair large figure work by Lucien Simon, a large crude stupid portrait group by William Strang, John Swan's well-known and fine "Frozen North," a good example of Arthur Wardle, and a clever figure work by Zandomenighi—are the other foreign works worthy of mention.

JAMES B. TOWNSEND.

ART AUCTION ENJOINED.

Johann Eugen Felix applied to Justice Bischoff for a temporary injunction to restrain the sale at auction Monday last, by the Anglo-American Art Company of No. 523 Fifth Ave., of paintings, tapestry, faience and ancient glass work, which he claims to have inherited from his ancestors, and for whose private sale he had entered into a contract with Julius D. Ichenhauser, who until his death last March, was president of the Anglo-American Co., whereby a minimum value was placed on the collection of \$150,000. M. Felix admits getting an advance of some \$20,000 on the contract, which was to be refunded out of the amount of sales made by Mr. Ichenhauser. Mrs. Diamante Ichenhauser, widow and executrix of her husband's estate, affirms in her answer to the application, that her late husband failed to dispose of the collection and that it is necessary to sell it at public auction to settle the estate.

OBITUARY.

Halsey C. Ives.

Professor Halsey Cooley Ives, Director of the St. Louis Art Museum, died in London May 5, from the effects of an apoplectic stroke, suffered the previous day. He was stricken when alone at his hotel, and the American Embassy, when appealed to for aid, is said to have responded that he was unknown to anyone there. Finally Joseph Pennell and other friends reached him.

Mr. Ives was born at Montour Falls, N. Y., and educated at the Union Academy there. In 1864 he entered the Government service as a draughtsman and was assigned to Nashville. In 1869 he began a study of decorative art and three years later visited Mexico, upon his return entering the Polytechnic School of St. Louis as an instructor. In 1875 he became an instructor in Washington University, St. Louis, and through his efforts the St. Louis School of Fine Arts was established. In 1881, at the establishment of the Museum of Fine Arts, he became its director. He was in charge of the Department of Fine Arts at the World's Fair in Chicago, and held the same position at the Buffalo and St. Louis Expositions.

Professor Ives was decorated by King Oscar of Sweden with the Order of the Vasa and by King Christian of Denmark with the Dannebrog Cross. He received a silver medal for his landscape, "Waste Lands," at the St. Louis Exposition, and decorations and medals for art services in this country and others.

Professor Ives was greatly aided in his work at Chicago, St. Louis and Buffalo by the late Charles M. Kurtz, whom he appointed his assistant at these Expositions, and on whom he largely depended. It was due to his political and social influence that Mr. Kurtz was made Director of the Buffalo Albright Gallery. He is survived by his wife, formerly Miss Lackland of St. Louis, a son, Neil McD. Ives, and a daughter, Miss Callie Ives, an art student.

Henri Haro.

Henri Haro, the art expert, for many years an adviser to European museums and American collectors, died in Paris Monday last.

LONDON LETTER.

London, May 3, 1911.

The salient features of the Royal Academy are the triumphant entry of John Lavery and the remarkable success of women exhibitors in nearly every section. It is some fifteen years since Mr. Lavery exhibited at Burlington House, and since he has enjoyed an international reputation for many years he could well afford to ignore the Academy, which has so long ignored his genius. However, he has generously acknowledged his tardy election as Associate by sending five splendid examples of his brush, with the result that his personality dominates this year's exhibition.

Mr. Lavery's principal exhibit is an equestrian portrait of a lady, the horsed figure right in the foreground, while behind stretches far into the distance an exquisite opalescent Moorish landscape. In her hand the lady, Diana like, holds upright a long hunting spear, which has a telling effect in the design. This large canvas—the figures are practically life-size—is at once most natural in its direct realism and splendidly decorative in design and color. Other contributions from this distinguished artist include a delicate nocturne of Tangier, a charming bust portrait of Mme. Robert de Billy, and an exquisite little interior with figures, a masterpiece of genre painting.

The only large painting which vies in importance with Lavery's equestrian portrait is Miss Laura Knight's "Daughters of the Sun." This large canvas represents a group of maidens bathing on the Cornish coast in a blaze of sunshine. It is extraordinarily luminous, painted in a high key with the vigour and dash of a sketch. In the subject and certain passages of the handling, Mrs. Knight's work recalls Renoir's handling of similar themes, although her work is as typically British as Renoir's is French, and her color is absolutely distinctive and personal.

George Clausen, with a vigorous painting of two laborers "Propping the Rick, a Stormy Day," and with a delicate personal impression of a London street in the small hours of the morning; Wm. Strang, with a decorative and forcible portrait group, remarkable for its contrast of flat masses of color; Wm. Orpen, with two good male portraits; and Adrian Stokes with two decorative sunny mountainous portraits, all maintain and enhance their existing reputations.

John S. Sargent, on the other hand, is disappointing this year. His large lunette "Armageddon," is poor in design and lifeless in color. His portrait of the Archbishop of Canterbury, although good, is nothing extraordinary, and his "Waterfall," for him, is piteously commonplace and insignificant. His smallest exhibit, "The Loggia," is his best exhibit, full of light and air and a charming impression of figures in plein air. This is hung in the "Gem Room," which also contains two delicious little still-lives by Lilian Harris, which for preciseness of painting and subtle color harmony are unsurpassed in the exhibition. Excellent contributions from Ethel Wright (portrait), Ethel Walker ("Chelsea Snows"), Mrs. Eleanor Fell (aquatint), and Mrs. Elizabeth Forbes (a scene "In Fair Provence"), all help to keep women painters to the fore, while the bas-relief, "Magna Mater," of Mrs. Maltwood is the most powerful and distinguished sculptural exhibit. The "Great Mother" is represented seated with folded arms brooding over a doorway of which the pillars on either side are ornamented with a fugue of infants

soaring upwards in spiral. Nobly conceived, the work is executed with a strength and magistral severity which make it truly monumental.

DUTCH ART IN PARIS.

The long anticipated exhibition of representative works by the Great and Little Masters of the Dutch School of the seventeenth century opened in the Jeu de Paume Salon in the Tuileries Garden on April 28, to continue through July 10.

The exhibition is held under the patronage of the queen of Holland and was organized by the publication "l'Art et les Artistes" for the benefit of "L'Orphelinat des Arts" and the "Société de Bienfaisance Neerlandaise" of Paris. M. Armand Dayot is the director of the affair and the Honorary Committee of the Exhibition is composed of the Minister of Fine Arts, the Under Secretary of State, the Dutch Minister to France, M. de Stuers, and the eminent painter Leon Bonnat. MM. Kleinberger and Sperling, of the Kleinberger Galleries, had much to do with the selection and arrangement of the pictures, and several of the finest examples are loaned by them. There are no less than five examples of A.

PARIS LETTER.

Paris, May 3, 1911.

The Salon of the Société des Artistes Français has been opened in the Grand Palais. Among the best known French painters not exhibiting are Jules Leffebvre, Raphael Collin, Henri Martin, Edouard Detaille and Paul Chabas, while the Americans H. O. Tanner, E. W. Redfield, Robert MacCameron, Walter MacEwen and Seymour Thomas, are also not represented this year.

The general appearance of the galleries is much the same as usual, with perhaps fewer tremendously large canvases, but it is noticeable that this Salon with its academic traditions, dating back 129 years, is slowly but surely changing, and many of the canvases exhibited exemplify the most modern tendencies.

The most important exhibit is by Fernand Cormon, who has a special room to himself for his decorations for the Petit Palais, three ceiling canvases, representing "Histoire Ancienne," "La Révolution Française" and "Epoque Moderne," and ten panels representing ten acts characteristic in the history of Paris. Henri Guinier, perhaps, divides honors with Jules Grün, the former with "Un pardon dans le Finistère," the latter with "Un

Brise se balance dans les arbres de la forêt" has fine poetic sentiment in a scheme of golden tones. Henri Royer has two Brittany subjects with several figures, painted in sober, rich grays. Hughes Stanton shows two landscapes in rich, low tone, while Arthur Streeton's "Château Corfe," in much the same manner, has worked for light and more freedom. Gabriel Ferrier shows two portraits which are hard and dry, and the same can be said of the portrait by François Flameng. Henri Harpignies' two landscapes are in his usual manner.

Emile Renard has achieved an important success in his "Le déjeuner des orphelins, le jour de la première communion," which in a scheme of greens, has beautiful interior light and movement of figures. Mlle. Rondenay, one of the cleverest women painters exhibiting, shows, "Impression d'Espagne" and "Au bord de la mer," and Mlle. Labatut's "Coin de marché dans le Sud-ouest" is one of the best things exhibited for sunlight and rugged painting.

Two figure subjects by Lawton Parker are rich in color. A figure subject by Ridgway Knight and two landscapes by Aston Knight are dry and uninteresting.

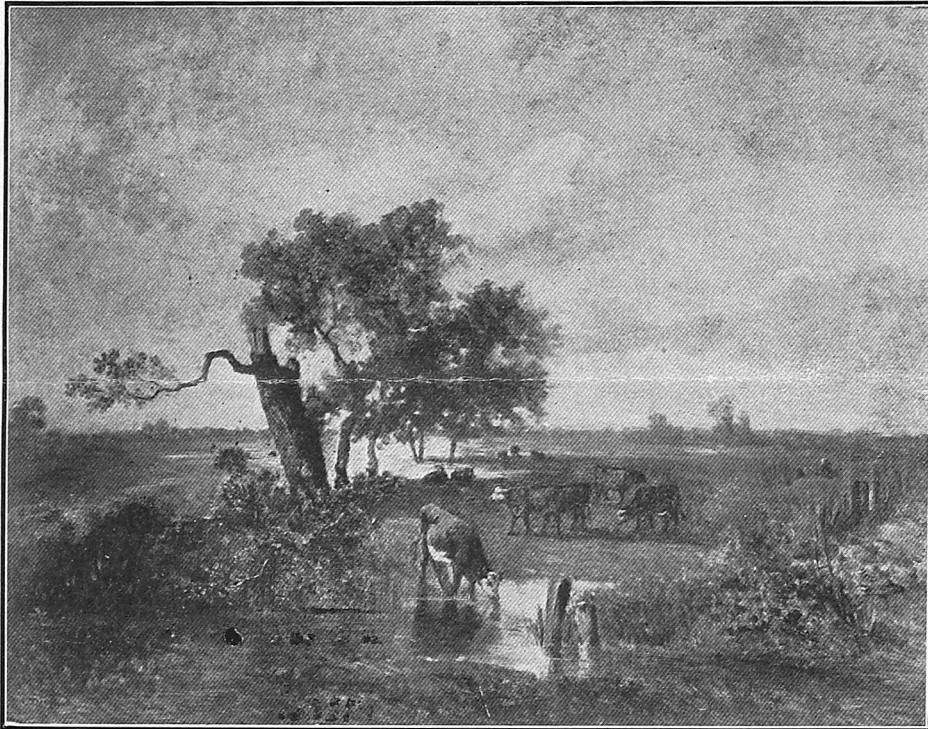
Jules Pagès, with a Paris quay and a Bruges canal, is free and spontaneous, and F. A. Bridgman shows two Normandy outdoor subjects. Charles Hoffbauer shows a night effect, "New York." Two small Holland interiors by Manuel Barthold are rich in low tone and color, and two canvases by F. G. Carpenter are also good in color, but in manner and arrangement are too Milleresque.

H. M. Hartshorne has made a success of his "La Fête-Dieu en Finistère" in values and simplicity, but Max Bohm, Murray Bewley and H. S. Hubbell are perhaps not so happy this year. Lionel Walden shows a marine in a scheme of blue, P. C. Dougherty two well studied landscapes with snow, and Charles W. Eaton a night effect and a sunset.

Mrs. A. V. Congdon's "Chez Nous" and Thomas R. Congdon's "Au lavoir" are dignified impressions, true to nature. A. J. Lyons shows a large sunlight subject, "Un jour de fête." Miss Critcher exhibits a portrait, Karl A. Buehr two canvases of good color, Mrs. C. H. Armington a "Vieille Brgeoise" good in tone values and character, G. W. Picknell "La neige à Trépié," and Mrs. C. Watkins two delicate landscapes.

Among other Americans who show good work are Miss Kretzinger, O. Miller, L. Ritman, F. Boggs, Mrs. J. B. Evans, Miss Langley, C. M. Gihon, J. W. Fischer, Miss Hartwell, Miss L. Hyde, Miss Houston, Miss F. Minard, A. Berson, Mrs. Wentworth, C. Nordell, E. Parton, Mrs. P. Palmer, R. Cheney, W. E. Cook, Miss Quinn, G. O. Baker, O. L. Linde, B. Copeland, E. B. Fulde and Mrs. C. W. Parrish. Among the etchings are those of G. W. Chandler, Miss N. Coover, Mr. and Mrs. Congdon, Mrs. C. H. Armington and Frank M. Armington.

The sudden death of Mr. Charles Wertheimer is widely mourned in art circles, for he was not only a shrewd and courageous buyer of antiques and old masters but also a discriminating patron of modern art. He was one of the first to recognize the talents of William Orpen, whose brilliantly clever portrait of the great dealer, shown at Burlington House some years ago, paved the way to the artist's election as an associate.



LANDSCAPE,

By C. Troyon.

In the Kuyper Collection to be sold May 30 at Fred'k Muller & Co.'s, Amsterdam, Holland.

Cuyp, seven of Jan van Goyen, seventeen of Franz Hals, two of Hobbema, four of Thomas de Keyser, three of Nicolas Maes, four of Moreelse, three of van der Neer, three of A. van Ostade, 21 of Rembrandt, five of Jacob and three of Solomon Ruysdael, eight of Jan Steen, seven of Terburg, two each of the Van de Veldes, Sr. and Jr., and five of Wouvermans, with one to two each of Berchem, Beyeren, Bol, Brauwer, van der Capella, van Ceulen, P. Codde, B. Cuyp, G. Dou, B. Eckhout, G. Flinck, de Gelder, Dirk Hals, van der Heyde, van der Lust, de Hoogh, Hondekoeter, Judith Lyster, Mierevelt, Mieris, Molenaer, Palamedes, Paul Potter, Ravestyn, Slingerland, Verspronck, Weenix and Wynants. There are also some 35 drawings by these masters and others.

The above list will give an idea to art lovers planning to visit Paris of the exceeding richness and importance of this exhibition. It is to be regretted that it cannot be extended throughout the summer.

vendredi au Salon des Artistes Français," both large canvases, respectively an outdoor and an interior, each with sterling qualities.

Jean Paul Laurens shows his characteristic treatment of interiors with figures, and his son, Pierre Laurens, shows a portrait of his father with grandson Claude, recently exhibited at Knoedler's, New York. Paul Albert Laurens' "La dame en bleu" is also in his characteristic manner. Joseph Bail's "Servantes pliant du linge" is as usual an interior effect of subdued reflected sunlight. Tony Robert Flourey shows in "Le repos du modèle" a nude with an interior. Henri Zo and Georges Rochegrosse exhibit southern figure subjects in dazzling light and vivacious color, the last inclined, at times, to be raw. Jules Adler's "Gavroche" and "Le Philosophe" are two of the finest impressions of outdoor life in the Salon. "La Toilette," by Richard Miller, with his usual facile treatment, is nice in color arrangement and light in key. Miss Anna E. Klumpke's "La

CALENDAR OF NEW YORK SPECIAL EXHIBITIONS.

Art Rooms, 174 Montague St., Bklyn.—Loan exhibition. Admission 25c.
American Water Color Society, 215 West 57 St.—Annual exhibition.
Brandus Galleries, 712 Fifth Ave.—Paintings by Luis Graner.
Brooklyn Institute of Arts & Sciences, Eastern Parkway—Open daily. Admission Mondays and Tuesdays, 25 cents. Free on other days.
City Club, 44 West 44 St.—Summer exhibition of American Art.
Ehrlich Galleries, 463 Fifth Ave.—Special exhibition of early American painting.
Katz Galleries, 103 West 74 St.—Watercolors by 50 American artists.
Metropolitan Museum, Central Park—Open daily from 10 A. M. to 5 P. M. Saturdays until 10 P. M.; Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays, 25 cents. Free on other days.
National Arts Club, 119 East 19 St.—Paintings by Reynolds and Gifford Beal, F. J. Waugh and Wm. R. Derrick.

GAINSBORO' REPLICA FOUND?

A correspondent writes from London that a duplicate of Gainsborough's "Cottage Door" has been found in the vault of a safe deposit company in London. The picture was bought several months ago at a forced sale in Devon for a small amount. Experts in art, including Mr. Charles L. Eastlake, are of the opinion that the "find" is a genuine Gainsborough and believe it to be a replica of the well-known "Cottage Door" owned by the Duke of Westminster. It is valued at \$125,000.

QUEEN ON AMERICAN ART.

A recent cable from Rome mentions that the Dowager Queen Margherita visited the American pavilion at the Fine Arts Exhibition and expressed a high opinion of the examples shown by American artists, and was especially pleased with the watercolors.

The Queen is an artist, and her praise was much appreciated.

DEALERS BUY OLD MASTERS.

The collection of old masters made by Sir William Neville Abdy and Lady Florence Abdy was sold on May 5th at Christie's, London, for a total of \$340,325. Dealers were the principal buyers.

Sulley & Co. paid the highest price, \$64,575, for "A Pieta," by Carpaccio, signed Andreas Martinea. They also obtained "The Madonna and Child," by Cima da Conegliano, for \$7,875, and "The Virgin and Child," by Lucas Cranach, for \$3,412.

Agnew & Co. made the following purchases: A triptych by Roger van der Weyden, representing the Crucifixion, for \$4,725; "The Last Sacrament of St. Jerome," of the school of Sandro Botticelli, for \$2,940; two panels giving the story of Perseus, after the school of Piero di Cosimo, for \$3,255; a pair of panels, "The Triumph of Time and Love," by Dello di Niccolo Delli, for \$3,622; a portrait of the Duc de Ferrara, by Dosso Dossi, for \$5,512; "Malatesta di Dimini and his mistress receiving the Pope's Legate," by Giorione, for \$12,862; and a pair of panels representing the wanderings of Ulysses, by Antonio Pallajuolo, for \$6,390.

Mr. Dowdeswell bought for \$21,000 the Andreas da Solario portrait of Giovanni Bentivoglio, of Bologna. Other purchases by the same buyer were: "The Madonna and Child," by Cima da Conegliano, for \$1,680; and a set of four panels representing "The Visitation," "The Nativity," "The Adoration of the Magi," and "The Flight into Egypt," by Gentile da Fabriano, for \$4,462.

Other sales were: To Goodend Fox, "The Adoration of the Magi," by Jacopo Bassano, for \$6,825, and "The Northumberland House and Charing Cross" and "Northumberland House," a pair by Canaletto, for \$4,200; to Wallis, "The Adoration of the Magi," by Gentile da Fabriano, for \$19,162; to Sedelmeyer, "The Annunciation," by Domenico Ghirlandaio, for \$7,875, and "The Madonna and Child with Saint John," by Ridolfo Ghirlandaio, for \$10,762; to Lesser, "The Madonna and Child with Saints," by Bernardino Pinturicchio, for \$4,725; to Colnaghi, "The Adoration of the Magi," by Bartolommeo Vivarini, for \$19,425, and a "Portrait of a Gentleman," by G. B. Moroni, for \$8,400.

ART WORTH SEEING IN LONDON THIS SEASON

There will be so much to see and do in London this season that a brief résumé of where the best art objects and pictures outside the Royal Academy and National Gallery, the Tate and Wallace Galleries and the South Kensington and British Museums may be seen, should interest visiting art lovers and save them time.

There will be unequaled examples of Old Masters, with engravings and drawings, also by old masters and 18th century pictures and drawings at P. and D. Colnaghi's (Pall Mall East).

At the newly arranged Knoedler Galleries (Old Bond St.) there will be a special assemblage of examples of old and modern masters and some especially fine watercolor drawings.

A special selection from their large collection of pictures and etchings, old and modern, are being hung and arranged by Arthur Tooth and Sons (New Bond St.).

No special exhibition will be held at the Duveen Galleries (New Bond St.) this season, but the galleries in and by themselves are always worth a visit.

Fine and carefully selected oils and watercolors by old and modern Masters and painters of reputation, together with original etchings, engravings and drawings, will be shown by Obach and Co. (New Bond St.).

Among other treasures on view at Partridge, Lewis and Simmons' (New Bond St.) will be several fine suits of armor from the collection of Lord Vane Tempest, quite equal to the suit of Lord Chesterfield in the Law courts.

Important and historical old pictures including a newly discovered Titian will be displayed at S. T. Smith & Son's Gallery (Duke St.).

Decorative designs and schemes, objets d'art, and an exhibition of the works of twelve foremost Continental artists are the features of the season's display at the Wallace Decorative Art Galleries (Albemarle St.). The artists represented include Jean Marion, Prince de Looz, A. Chaplin, Jan Stobarts, C. Deporre, E. Bytbeier, E. Bagot, G. Dierkens and Cesare dell'Acqua.

At the King Street Galleries of Shepherd Brothers, the annual Spring exhibition of early British masters and eminent foreign painters is open.

Frank T. Sabin (New Bond St.) will have on view and for inspection by art lovers his usual careful selection of prints, books, pictures and miniatures of the finest quality.

The Dowdeswell Gallery (New Bond St.) will show the specially selected examples of old masters and a few modern works, for which the house is noted.

A rarely fine example of Terbourg and a Van der Capella skating scene dated 1654 are on view, among other choice works, at the Netherlands Gallery (King St.).

Persian potteries, miniatures, etc. and Syrian and Arabian glass, most of which has only recently been discovered, are shown at the Persian Art Gallery (New Bond St.).

In their rooms and galleries in Little Britain (Newgate St.) van Straaten and Co. have on view their unusually large but carefully selected, collection of old furniture, stained glass, and the rare tapestries for which the house is famed.

A special exhibition of Chinese paintings, Persian miniatures, Persian and Chinese pottery of the Han, Ming, Sung, Tang, and Yuan periods is on and will continue at the Paterson Gallery (Old Bond St.).

Sulley & Co. will show some important old masters.

T. J. Larkin will have a special exhibition of antique Chinese porcelains and pottery. Persian pottery and antique furniture.

At Stoner & Evans' Galleries there will be on view choicest examples of old English porcelain and pottery.

A unique collection of old English silver, formerly belonging to kings of England and members of the royal family during the Georges will be shown at Messrs. Crichton Bros. The exhibition will also include some of the finest known specimens of 16th and 17th century German cups and other pieces of historical interest.

P. & D. COLNAGHI & CO.

Publishers by Appointment to His Majesty

Experts and Dealers in Paintings, Drawings and Engravings by Old Masters and the Masters of the 18th Century

13 and 14 PALL MALL EAST, LONDON, S. W.

Established 1760

NETHERLANDS GALLERY

Pictures by the Ancient Dutch, Flemish and Early English Masters

11A KING STREET, ST. JAMES', LONDON (Two doors from Christie's)

PARIS COLLECTION OF

M. Pierre Decourcelle

OLD PAINTINGS

Works by: L. L. Boilly, J. B. Chardin, J. Constable, P. Danloux, L. David, L. Ph. Debucourt, Paul Delaroche, F. Desportes, J. Ducreux, H. Fragonard, Th. Gainsborough, J. Van Goyen, F. Guardi, P. A. Hall, J. B. Huet, N. Lavreince, Mrs. Vigee-Lebrun, G. Morland, Louis Moreau, J. B. Pater, Hubert Robert, A. Roslin, N. Taunay, J. B. Tiepolo, J. Vernet, etc., etc.

Watercolors, Drawings, Pastels, gouaches, miniatures. Works by: F. Boucher, M. Clodion, N. Cochin, H. Fragonard, J. B. Greuze, F. Guardi, Mrs. Labille-Guiard, C. Hoin, J. Hoppner, J. B. Huet, N. Lancret, M. Y. de la Tour, Sir Th. Lawrence, N. Lepicie, J. B. Leprieux, C. Marechal, Moreau l'Aine, Moreau le Jeune, J. B. Perronneau, J. Portail, P. P. Prudhon, Hubert Robert, Rosalba Carriera, John Russell, G. de Saint Aubin, J. B. Tiepolo, A. Watteau, etc., etc.

SCULPTURES by: Allegrain, Clodion, Couasson, Coysevox, de Fernex, Houdon, Lemoine, Marin, Pajou, etc.

OBJECTS OF ART AND FURNITURE.

Furniture of the 18th Century.

SALE by public auction at the GALERIE GEORGES PETIT, 8 rue de Seze, Paris, on May 29 and 30, 1911, at 2 P. M. Auctioneers: G. F. LAIR DUBREUIL, 6 rue Favart, Paris; M. Henri BAUDOUIN, successor of M. P. Chevallier, 10 rue Grange Bateliere, Paris. Experts: M. J. Feral, 7 rue St. Georges; M. M. Paulme and B. Lasquinis, 10 rue Chauchat and 11 rue Grange Bateliere; M. M. Mannheim, 7 rue St. Georges, of whom the catalogue may be had. On view: Private, Saturday, May 27; public, Sunday, May 28, 1911, from 1:30 to 6 P. M.

PARIS

Collection Maurice Kann

OLD PAINTINGS

by: Beyren, F. Boucher, J. de Bray, A. Brouwer, Chardin, Gonzales, Coques, A. Cuyt, F. Desportes, A. van Dyck, Fyt, Van Goyen, Franz Hals, J. van der Heyden, Hoppner, Jansen van Ceulen, Sir Thomas Lawrence, A. Van der Neer, Adriaan van Ostade, Isaac van Ostade, Sir H. Raeburn, Rembrandt, Sir J. Reynolds, Ribera, G. Romney, P. P. Rubens, J. Ruysdael, S. Ruysdael, Jan Steen, D. Teniers le Jeune, Carle Van Loo, W. van de Velde, Ph. Wouwerman.

IMPORTANT WORKS of the Flemish and Dutch Schools of the 18th Century. Portraits of the English School (18th Century).

SALE by public auction at the GALERIE GEORGES PETIT, 8 rue de Seze, Paris, on June 9, 1911, at 2 P. M.

Auctioneers: M. LAIR DUBREUIL, 6 rue Favart, Paris; M. Henri BAUDOUIN, successor of M. Paul Chevallier, 10 rue Grange Bateliere, Paris. Expert: M. Jules Feral, 7 rue St. Georges, of whom the catalogue may be had.

On View: Private, June 7; public, June 8, 1911, from 1:30 to 6 P. M.

PARIS

Studio Jules Breton

PAINTINGS, PASTELS AND DRAWINGS

By JULES BRETON, COMPOSING HIS STUDIO.

SALE by public auction at the GALERIE GEORGES PETIT, 8 rue de Seze, Paris, on June, Friday, 2, and Saturday, 3, 1911, at 2 P. M.

Auctioneer: M. F. LAIR DUBREUIL, 6 rue Favart, Paris. Expert: M. GEORGES PETIT, 8 rue de Seze, Paris. On view: Private, May 31; public, June 1.

STETTINER

ANCIENT WORKS OF ART

8 RUE DE SEZE

Entrance Galerie George Petit

PARIS

Galerie Renard

PERMANENT EXHIBITION OF MODERN

French Paintings and Barbizon School

You Are Invited

WHEN IN LONDON

TO STUDY THE WORKS OF ARTISTIC AND HISTORIC INTEREST

— AT THE —

Wallace Decorative Art Galleries

26A ALBEMARLE STREET

LONDON, W.

Carved Wood, Metals, Lead, Wrought Iron, Chandeliers, Mirrors, Clocks, China mounted in bronze, Pictures, etc.

EXQUISITE REPRODUCTIONS OF

FURNITURE OF THE PERIODS OF LOUIS XIV, XV & XVI

Quotations given for decorative schemes in exact periods in any part of the world

OLD TAPESTRIES & CHINA STAINED GLASS & FURNITURE

MARTIN VAN STRAATEN & CO
28 & 30, LITTLE BRITAIN, LONDON, E.C.

CORONATION

English Gentleman, of world-wide experience, would be willing to cicerone small private party in England during June.

Apply Box 321, AMERICAN ART NEWS
69 CHANCERY LANE, LONDON

THE PERSIAN ART GALLERIES,

Lustred Pottery, Glasses, Bronzes, Miniatures, MSS., Textiles, etc.

The result of recent exploration and excavations in Persia, may be seen at

128 New Bond Street, London W.

Genuine Antique Furniture

Rare and Early Oak!

My specialty. My prices are by far the lowest. Dealers and collectors are invited to inspect my stock.

R. SHENKER

70 RED LION STREET, HOLBORN, LONDON

AROUND THE GALLERIES.

Mr. Roland Knoedler, accompanied by Mrs. Knoedler, sailed on La Provence on Thursday for Paris. Mr. and Mrs. Carl Henschel sailed on Saturday last for Naples to proceed to Rome, Florence and Paris. Mr. Charles Knoedler will sail May 25 on La Savoie for Paris.

Mr. and Mrs. Victor G. Fischer sailed on the America on Thursday last for Paris.

Mr. and Mrs. Theron J. Blakeslee sailed on the Kronprinz Wilhelm on Tuesday last for London.

Several of the leading dealers will not go abroad as early as usual this Spring, and among those who will remain here until June at earliest will be Messrs. Scott and Fowles, Edward Brandus and Allan Tooth of Tooth & Sons.

Mr. David Kennedy sailed a fortnight ago for London. Mr. Edward Kennedy, who made a flying trip to England in late March, will not go abroad until July.

Mr. Louis Ehrich of the Ehrich Galleries will not sail until late June. Mrs. Ehrich is about recovered from the serious accident which befel Mr. Ehrich and herself, but in which he was happily not injured, in the early Winter.

Mr. Stollberg—not Stursberg as was stated last week, through an error of proof-reading—for many years with the house of William Schaus, will probably establish a framing and gilding store in the early Autumn.

At the Macbeth Gallery, No. 450 Fifth Ave., there are now on view, among a number of selected pictures by American artists, notably fine examples of Cimiotti, H. M. Kuehne (a most delicious luminous little view of New York from Jersey City), William Sartain, W. Swett (close to Inness), Chauncey Ryder (2), Arthur B. Davies (2), Edward Gay (like a Wyant), Waugh, Dougherty, Derrick (a splendid Autumn landscape), Arthur Hoerber, Olinsky, David Gue (the best and strongest marine from his able brush in many a day), and Carleton Wiggins (a typical presentment of a bull in a pasture—an American Van Marcke).

Early Americans at Ehrich's.

To conclude another annual series of exhibitions of works by old and early masters of different schools, the Ehrich Galleries, No. 463 Fifth Ave., have arranged to open Monday next, May 16, to continue probably through June a display of representative examples of the early American painters.

This will be the most comprehensive exhibition of the kind ever held in these galleries. A feature of the display will be five examples of John Quidor (1800-1881), who found his subjects in Irving's Knickerbocker's History of New York, and whose works are rare. This will be the largest group display of such works yet made. There will be portraits by Benjamin Franklin Reinhart, who painted Thomas Carlyle and Chief Justice Daly, works by Francis B. Carpenter, who painted Lincoln and several of New York's Governors; landscapes by Thomas Cole, three examples of Copley, and good examples of Gilbert Stuart, Thomas Sully, Henry Inman, Jarvis, Jouett, John Nagle, Rembrandt, Peale, William Dunlop, Chester Harding, a flower piece by William S.

Mount, and a portrait and genre by Eastman Johnson. It will be remembered that these galleries procured for and sold to the Metropolitan Museum two fine examples of Gilbert Stuart and a superior Copley.

Late Season Shows at Katz's.

Last, but by no means least, of the season's exhibitions at the Katz Galleries, 103 West 74 St., is the water color display now on to continue until May 20, inclusive. The forty-three men represented include some leading painters, such as Roswell M. Shurtleff, who has three typical wood interiors, and E. Irving Couze, who is represented by some interesting Volendam subjects. There are several characteristic compositions by Colin Campbell Cooper and Emma Lambert Cooper, Leon Dabo sends six poetic low-toned pastels, Frederick J. Mulhaupt's three figure groups are excellent, and Edward S. Potthast's four examples are lovely in color and outdoor feeling. W. Merritt Post is represented by several characteristically tender landscapes.

Other artists represented are Jennie Brownscombe, Eliot C. Clark, Carlton T. Chapman, Charles Warren Eaton, E. Loyal Field, W. C. Fitler, Addison T. Millar, Rhoda Holmes Nichols, George W. Maynard, George H. Smillie, Elsie Southwick, Mrs. A. H. Wyant, Alice Schille, etc.

The first oil exhibition held at the new branch Katz galleries, 2443 Broadway, is of a group of paintings by Marion Swinton.

Eliot Candee Clark recently returned from Santa Barbara, Cal., where he spent the Winter painting and where he held two successful exhibitions and sold a number of canvases. At his Van Dyck studio there are a few interesting examples of his recent work.

ART SALES

WEEKLY ANNOUNCEMENT

Monday Evening, May 15, at 8:15

Graeco-Egyptian and Roman Antiquities, Miniatures and Bronzes

Duplicate from the Museum at Cairo

The Property of

LEWIS EINSTEIN

First Secretary of the American Legation at Peking

Tuesday Evening, May 16, at 8:15

Mezzotints, Etchings, Views of New York, Framed Photographs and Engravings

Mainly from private sources.

Evenings of May 18 & 19, at 8:15

A Private Collection of Etchings, Engravings and Mezzotints Printed in Colors

Etchings by Rembrandt, Whistler, Zorn, Haden, Buhot, Pennell, Millet and others; Engravings by Schongauer, Dürer, Drevet, Masson, Nanteuil, Bartolozzi, etc.; Mezzotints printed in colors by S. Arlent Edwards and Fred. Millar; a few Paintings and Drawings, including examples of J. Wells Champney, C. D. Gibson, Albert Sterner and others.

The sales of May 15 and 16 EXHIBITED AND SOLD AT THE FORTY-SIXTH STREET GALLERIES; that of May 18 and 19 exhibited and sold at the NEW GALLERIES, Madison Avenue at Fortieth Street.

The Anderson Auction Company

Madison Avenue at Fortieth Street

And until June 1st

Twelve East 46th St., N. Y.

**C. G. SLOAN & CO., Inc.****Art Auctioneers**

1407 G Street, Washington, D. C.

Correspondence and consignments solicited

DUVEEN BROTHERS

LONDON—PARIS—NEW YORK

H. Van Slochem

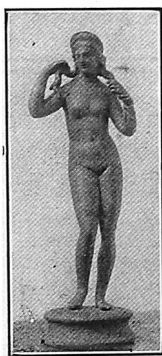
Old Masters

477 Fifth Ave., New York

(Opp. Public Library Entrance 2 E. 41st St.)

15 Rue de la Rochefoucauld

— PARIS —

**Dr. Jacob Hirsch**

Munich, Germany

Arcisstrasse 17
Telephone 6834
Cable Adr., Slater

Paris

364 Rue St. Honore
(Place Vendome)
Telephone 326-46
Cable Adr., Slater

**NUMISMATICS,
GREEK AND ROMAN
ANTIQUITIES,
High-Class Works of MEDIAEVAL
AND RENAISSANCE ART**

HAMBURGER FRES.

Antique Works of Art, Curiosities,
Tapestries, China, Decorative
Furniture

PARIS

362 Rue St. Honore

Reiza Kahn Monif**ANTIQUITIES**

Direct Importer from Persia
of FAIENCES, MSS.,
TILES, MINIATURES,
GLASS, ETC. * * * *

7 Rue de Provence

PARIS

THE LOUIS XIV

Objets d'Art • Miniatures • Portraits
Chinese Porcelains • Draperies
Choice Antique Jewelry

C. V. MILLER 257 Fifth Avenue
NEW YORK

PICTURE FRAMES

Original designs on hand to select from
for both Pictures and Mirrors.
Etchings, Engravings and Other Prints
Paintings and Water Color Drawings.

CLAUSEN ART ROOMS

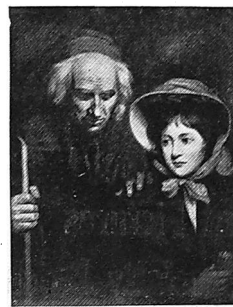
621 Madison Avenue

Near 59th St.

The Ehrich Galleries

"Old Masters"

OF ALL THE SCHOOLS



**Fifth Avenue and 46th St.
NEW YORK**

SPECIAL ATTENTION GIVEN TO
EXPERTISING, RESTORATION AND FRAMING

The Folsom Galleries

396 FIFTH AVENUE

Between 36th and 37th Sts.

Selected Paintings

Rare Persian and Rakka Faience,
Tapestries, Woodcarvings
and Ancient Glass

KATZ GALLERIES

103 West 74th Street, New York

AMERICAN PAINTINGS

Engravings, Etchings & Framing

Special Agents for Rookwood Pottery

Paintings by

AMERICAN ARTISTS

Choice Examples always on View

Also a fine selection of Volkmar Pottery

WILLIAM MACBETH

450 Fifth Avenue New York

N. E. MONTROSS

Works of Art

MONTROSS GALLERY

550 FIFTH AVE.

NEW YORK

PICTURE LIGHTING

is a distinct branch of the lighting business.
We have lighted more galleries and individual
pictures than any other concern in the country.
Investigation invited.

I. P. FRINK.

239-241 Tenth Avenue
NEW YORK

C. & E. CANESSA

Antique Works of Art

Paris: 125 Champs Elysees

Naples: Piazza di Martiri

New York: 479 Fifth Ave



**JULIUS
BÖHLER**

WORKS OF ART

HIGH CLASS OLD PAINTINGS

MUNICH BRIEN NERSTRASSE 12

Galerie Kleinberger

9 Rue de l'Echelle
PARIS
12 West 40th St., New York



Ancient Pictures
Specialty Dutch,
Flemish Schools

CHARLES

251 Fifth Avenue, N. Y.
EXHIBITION of fine old Elizabethan
Jacobean, Queen Anne, Georgian
and Adams Rooms.
Tapestries, Early English Furniture
Georgian and Adams Marble Mantelpieces
and Rare Chinese and European Porcelains

Shepherd Bros.

57 King Street St. James's, London
Oil Paintings
by the
EARLY BRITISH MASTERS

OBACH & CO.

Picture Dealers & Printsellers
168 New Bond Street
London, W.

S. T. SMITH & SON

Dealers in Old Pictures
37 Duke Street, St. James', London
Established 1790

FRANK T. SABIN

PICTURES, ENGRAVINGS,
DRAWINGS, MINIATURES,
RARE BOOKS, AUTOGRAPHS, ETC.
172 New Bond St., London, W.

Wm. B. Paterson

Pictures: Old and Modern
Persian and Japanese Pottery
5 Old Bond Street—London

Sackville Gallery, Ltd.

OLD MASTERS
WORKS OF ART
28 Sackville Street, Piccadilly
LONDON

TABBAGH FRÈRES

8 Rue Rossini PARIS
396 Fifth Ave. NEW YORK

Rakka and Persian Faience
Oriental Stuffs and Tapestries
Miniatures, Persian Mss., Glass

R. C. & N. M. VOSE

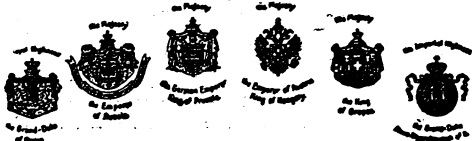
ESTABLISHED IN 1841

HIGH CLASS PAINTINGS

EARLY ENGLISH
BARBIZON
AMERICAN
MODERN DUTCH

BOSTON

320 BOYLSTON STREET

PURVEYORS TO**J. & S. Goldschmidt**

High Class Antiquities
580 Fifth Avenue
New York
Frankfurt a/M.
15 Kaiserstrasse

**Galerie Heinemann
Munich**

HIGH CLASS PAINTINGS OF
THE GERMAN, OLD ENGLISH
AND BARBIZON SCHOOL



The G. von MALLMANN
GALLERIES
BERLIN
ANHALTSTRASSE, 7
High-class Old Paintings and
drawings.

(Cie. Chinoise) Tonying

Genuine Chinese Antiques
Works of Art
13 Rue Laffitte PARIS

Etienne BOURGEY

NUMISMATIST
7 Rue Drouot PARIS
Greek and Roman Coins
Coins and Medals of all Countries

**Kelekian
OBJETS de COLLECTION**

Rare Rugs, Egyptian, Greek
& Roman Antiquities, Per-
sian, Hispano-Moresque &
Italian Potteries, Gothic
Sculpture.

275 FIFTH AVENUE - NEW YORK
2 PLACE VENDOME - PARIS
CONTINENTAL HOTEL - CAIRO

WHOLESALE AND EXPORT

LEON LEVY
52, Rue de la Tour d'Auvergne, PARIS (9e)
REPRODUCTION of ANCIENT:
Paintings, Pastels, Miniatures, on Ivory, Engravings,
Enamels, Ivories, Art Goods, Curios.
Exclusive Publisher of Colored Engravings on Silk or Satin

DEMOTTE

Rue de Provence 23, Paris
MOYEN AGE
: ORIENT

SCOTT & FOWLES CO.

Dealers in

High Class Paintings

OLD AND MODERN SCHOOLS

Careful attention given to
the cleaning and restoration
of valuable paintings . . .

590 Fifth Avenue

Between 47th and 48th Streets
NEW YORK

SELIGMANN & Co.

Genuine Works
of Art

7 WEST 36th STREET

New York

PARIS
23 Place Vendome.
57 Rue St. Dominique
(Hotel Sagan)

LONDON, W.
12 Old Burlington Street.

E. Gimpel & Wildenstein

High Class
Old Paintings
and
Works of Art

PARIS NEW YORK

57 Rue La Boetie 636 Fifth Ave.

LOUIS RALSTON

ANCIENT AND
MODERN PAINTINGS

548 FIFTH AVENUE NEW YORK

**BONAVENTURE'S
GALLERIES**

HIGH CLASS PAINTINGS
WORKS OF ART RARE BOOKS

FIVE EAST THIRTY-FIFTH STREET
Opposite Altman's

LONDON OSAKA KYOTO BOSTON

YAMANAKA & CO.

254 FIFTH AVENUE
NEW YORK

WORKS OF ART FROM THE FAR EAST
CLASSIFIED EXHIBITIONS OF INTERESTING
OBJECTS ARE HELD IN OUR NEW GALLERIES

M. Knoedler & Co.

invite attention to their carefully
selected collection of

PAINTINGS

AND

Water Colors

of various schools

OLD ENGLISH MEZZOTINTS

AND

COLORED SPORTING PRINTS

355 Fifth Avenue,
Cor. 34th Street

London, 15 Old Bond St.
Paris, 23 Place Vendome

HENRY REINHARDT**High Class Paintings**

OLD AND MODERN SCHOOLS

GALLERIES:

232 Michigan Boulevard
Congress Hotel
The Annex

CHICAGO

MILWAUKEE

PARIS

406 Milwaukee St.

12 Place Vendome

Arthur Tooth & Sons

ESTABLISHED 1843

HIGH CLASS PAINTINGS

580 Fifth Ave. (N. W. Cor. 47th St.) New York

LONDON: 155 NEW BOND STREET
PARIS: 41 BOULEVARD DES CAPUCINES

Cottier & Co.

REPRESENTATIVE PAINTINGS

WORKS OF RODIN & BARYE

ART OBJECTS
DECORATIONS

Cottier Galleries

3 EAST 40th STREET

VICTOR G. FISCHER**Art Galleries**

SPECIAL EXHIBITION of
IMPORTANT PAINTINGS

467 Fifth Ave. (opp. Public Library) N. Y.

Blakeslee Galleries

Knickerbocker Trust Co. Bldg.

Cor. Fifth Ave. and 34th St.

IMPORTANT
EXAMPLES

of the

Early English, French,
Dutch and Flemish
Masters